A

CATALOGUE

Of a CAPITAL and ELEGANT

COLLECTION

OF

PICTURES,

SELECTED FROM THE

Roman, *Florentine*, *Lombard*, and other SCHOOLS,

Consisting of the Works of the following MASTERS:

LEONARDO da VINCI,
PRIMATICIO,
SEBASTIEN del PIOMBO,
LUDOVICO CARRACCI,
PAUL VERONESE,
MICHAEL ANGELO da CARRAVAGIO,
DOMINICHINO,
GUIDO,
GUERCINO,
ALBANI,
NICOLAS, and GASPAR POUSSIN,
CLAUDE LORRAINE,
CARLO MARRATTI,
BENEDETTO LUTI,
VALENTINO,
SEBASTIEN BOURDON
BOULLOGNE,
LE BRUN,
MIGNARD,
POELEMBERG,
SWANEVELT,
BARTOLOMEN,
BOTH,
LUCAS VANUDEN,
VAN FALENCE, &c.

The whole COLLECTED ABROAD,

By ROBERT STRANGE,

To be SOLD

By Mr. *CHRISTIE*,

At his Great Room in PALL-MALL,

On FRIDAY, March 5, 1773, and the following Day.

To be viewed on WEDNESDAY the 3d, and till the time of Sale, which will begin at Twelve o'Clock.

Many of the following PICTURES having been purchaſed ſome conſiderable time ago, but detained abroad by unforeſeen Accidents, induced their Proprietor, during the courſe of two late Journeys, to augment their Number, and form, for the laſt time, a COLLECTION, which is ſubmitted, with all deference, to the Judgment and Generoſity of the Public, and to the Iſſue of a general Sale. No endeavours on his part have been wanting to enrich this Collection with a variety of capital Pictures; which, from the agreeableneſs of the Subjects, and their perfect Preſervation, he humbly flatters himſelf, will afford a real Entertainment to the Curious, and give Pleaſure to the young Artiſt.

First Day's Sale.

FRIDAY, MARCH 5, 1773.

Fouquier	1	A Landſcape,
Matthew Brill	2	A view in Holland,
Franciſco Mili	3	A Landſcape,
Matthew Brill	4	A view in Holland,
Sirani	5	Our SAVIOUR aſleep,
Romanelli	6	The Virgin with the Child, &c.
Jaques Vanuden	7	A view in Flanders,
Jacques Vanuden	8	Its companion,
Sebaſtien Bourdon	9	Portrait of a young man,
Cigniani	10	The Holy Family, from Carracci,
Lucas Vanuden	11	A view upon the Rhine,
Stella	12	A child ſleeping,
Lucas Vannden	14	A view upon the Rhine,
Sirani	16	Head of Helen, from Guido,
Boullongne	17	St. Margaret, from Carracci,
Geſſi	18	A Madona delicately painted from Guido,
Marieſki	19	A Landſcape,
Boucher	20	Venus ſleeping,

Pietro Montanini — 21 A Landſcape,
Le Moine —— 22 The Virgin with the Child and St. John, from Raphael,
Franceſchini — 23 The marriage of St. Catharine,
Swanevelt —— 24 A Landſcape,
Patell —— 25 A Landſcape,
Andrea del Sarto — 26 The Holy Family,
Nicolo del Abbate — 27 Jupiter and Semele,
Carlo Maratti —— 28 The Virgin and the Child,
Scipio Cignarolli — 29 A Landſcape in the manner of Salvator,
Guido Caignacci — 30 The Salutation,
Colombel —— 31 St. John, from Raphael,
Bartolomeo —— 32 A Landſcape, and figures,
Canaletti —— 33 A view in Venice,
Bartolomeo —— 34 A Landſcape and figures,
Paolo Mattei — 35 Leda and the Swan,
Griſolphi —— 36 Ruins of ancient architecture,
Pouſſin —— 37 The Nativity,
Paolo Veroneſe —— 38 The Crucifixion,
Schidony —— 39 The marriage of St. Catherine,
Murillo —— 40 Portrait of a young man,
Saſſo Ferrato — 41 A Madona,
Nicolas Pouſſin — 42 The Virgin with the Child and St. Joſeph, attended by an Angel,
Snyaers —— 43 A boar-hunting,
Patell —— 44 A Landſcape,
Roth —— 45 The ſetting ſun,
Benedetto Luti —— 46 Juno purſued by Ixion,
Le Brun — 47 Our Saviour led to be crucified. One of the moſt expreſſive and high finiſhed cabinet pictures which is to be met with of the French ſchool,

Dominichino —— 48 Latona and her children. The Landſcape by Eliſhmer,
Permegiano 49 The finding of Moſes,
Cornelius Poelemburg 50 A landſcape with the holy family, one of the moſt pleaſing pictures of this maſter,
Mignard 51 The Virgin with our Saviour. This picture is well known to the curious by an admirable print which is engraved by Rouſelet. It may be ranked amongſt the fine things of Mignard,
Le Brun —— 52 Mary Magdalene—a figure of great dignity, nobleneſs of expreſſion and beauty of colouring,
Michael Angelo da Carravaggio 53 The Virgin with the Child and St. John. This picture is much in the ſtile of the Carracci, and may even be compared to the fine things of Murillo,
Paolo Veroneſe 54 Cupid and Phſyche. This ſubject is frequently repreſented by candle light. Paolo has treated it in a different manner. The figures are ſuppoſed to receive their light from the moon, which gives that ſilver hue, and adds a delicacy and roundneſs to the figures,
Sebaſtian Bourdon 55 The entry of our Saviour into Jeruſalem.—This picture is one of the moſt capital which was ever painted by this great and ingenious artiſt. Raphael and Pouſſin have been the objects of his attention. It is ingeniouſly compoſed; the figures in general are elegant in their forms, the colouring harmonious, and the diſtribution of light and ſhadow is well underſtood. The background conveys a proper idea of the magnificence of a great city.

End of the Firſt Day's Sale.

Second Day's Sale,

SATURDAY, MARCH 6, 1773.

Vangoen	56	A landſcape,
Jean Baptiſt Foreſt	57	A landſcape,
Bamboccio	58	Figures with fruit, &c.
Fouquier	59	A landſcape,
Bamboccio	60	Companion to No. 58.
Paolo de Mattei	61	Rebecca at the well, a circle,
Blanchard	62	The virgin with the child, &c. from Guido,
Blanchard	63	Its companion,
Luca Giordano	64	The madona and child in the clouds,
Culenburg	65	A landſcape,
Montagna	66	A view of a palace on the Brento,
Bourdon	67	The madona and child,
Patell	69	A landſcape, with a ſepulchral monument,
Tempeſta	68	A landſcape with figures and cattle,
Le Moine	70	Erigone, from Guido,
Rigaud	71	A genuine portrait of Madame de la Vallier,
Vanſalence	72	A landſcape with figures, &c.
Paul Brill	73	A landſcape, the figure by Dominichino.
Vanſalence	74	A landſcape with figures, &c.
Adrien Vandervliet	75	Portrait of one of the de Witz,

Guercino —— 76 The virgin and child,
Solimeni — 77 The virgin and child,
Solimeni —— 78 A groupe of cherubims,
Solimeni —— 79 St. Joſeph,
Lanfranc —— 80 St. Peter,
Gaſpar Pouſſin — 81 A proſpect upon the lake Albano,
Bartolemeo —— 82 A landſcape with figures bathing,
Le Moine —— 83 King David playing upon the harp, from Dominichino in the Cabinet du Roy,
Fouquier — — 84 A view in Flanders, one of the moſt brilliant pictures of this maſter,
Canaletti 85 A view in Venice,
Kierings — — 86 A landſcape and the figures by Poelembourg,
Canaletti —— 87 A view in Venice,
Sebeſtien Bourdon 88 A landſcape,
Andrea Sacchi —— 89 The entombing of our Saviour,
Carlo Moratti —— 90 The virgin and child, &c.
Geſſi — — 91 The adoration of the ſhepherds from Guido,
Boullongne —— 92 Our Saviour healing the ſick, being the original ſtudy for the large picture in the church of Notre Dame at Paris,
Carlo Caliari —— 93 The marriage of Cana,
Franciſco Vicelli — 94 Marcheſe del Guaſto,
Le Brun —— 95 The holy family from Raphael, in the Cabinet du Roy,
Stella —— 96 St. Cecilia,
Champagne —— 97 The preſentation in the Temple,
Vandermeulen —— 98 A coach, &c. aſſaulted by robbers,
99 An entire ſet conſiſting of thirty prints, being the works of Strange, and of the fineſt impreſſions,
Carlino Dolci —— 100 The Magdalen weeping at the tomb,
Carlo Cigniani — 101 The holy family with St. Catharine,
Patell —— 102 A Landſcape,
Albani —— 103 Our Saviour appearing to the Magdalene,
Sebaſtian del Piombo 104 The Virgin with the Child, &c.
Ludovico Carracci — 105 The entombing of our Saviour,
Albani —— 106 The Virgin with the Child, and St. John, from Raphael, an exquiſite fine copy,
Le Brun —— 107 The Paſſage of the Red Sea, from Pouſſin. It is to be remarked that the engravings which have been publiſhed of this picture and its companion, have, in all probability, been done from theſe admirable copies of Le Brun, becauſe in the print of this ſubject we do not find the pillar of fire behind the Moſes, which is certainly in the picture painted by Pouſſin, in the collection of the Earl of Radnor. For what reaſon Le Brun had ommitted this, is beſt known to himſelf.
Pouſſin —— 108 Mount Parnaſſus, from the freſco of Raphael, in the palace of the Vatican.
Le Brun —— 109 The worſhipping of the golden calf.
Carlo Caliari — 110 Our Saviour with the diſciples at Emaus,
Guido ni — 111 St. Peter repenting. This picture is painted with a maſterly freedom, nor is it inferior to the St. Peter and St. Paul at Bologna.
Vallentino —— 112 Sampſon betrayed by Dalilah,
Nicolas Pouſſin — 113 An hiſtorical landſcape,
The ſcene of this picture repreſents a proſpect of the antient City of Terracina, in the kingdom of Naples. It was in the neighbourhood of this city, in the moraſs of Pontius, that the cataſtrophe which gave riſe to the ſubject of this picture, happened, in the year 1641. For a more particular deſcription of it, ſee

that beautiful dialogue which Fenelon, archbiſhop of Cambray, ſubjoined to his life of Mignard, ſuppoſes between Pouſſin and Leonardo da Vinci, upon the propriety and excellence of painting, and in which this picture is cited as an example.

Felibien, in his life of Pouſſin, in mentioning ſeveral pictures he had painted for Pointel, ſays: "Ce fut encore dans le même temp qu'il fit pour le même Pointel deux grands paiſages: dans l'un il i a un homme mort et entouré d'un ſerpent, et un autre homme effragé qui s'enfuit. Ce tableau que M. de Pleſſis Rambouillet, acheta apres la mort du Sieur Pointel, eſt preſentement dans le cabinet de Monſieur Moreau premier valet de Garderobe du Roi, il doit être regardé comme un des plus beaux paiſages que le Pouſſin ait fait" Since the death of Moreau this picture has been in the collection of Monſieur des Niert firſt valet de chambre to the king, from whoſe family it was lately purchaſed. Mr. Demaſo has in his cuſtody a ſeries of letters wrote by the hand of Pouſſin to ſeveral of his friends, and amongſt others is one to the above Pointel, dated from Rome the laſt of Auguſt 1648, and wherein he gives him advice of his having finiſhed the above picture, &c. Theſe circumſtances, it is preſumed, will certify the authenticity of it beyond a doubt.

Leonardo da Vinci. 114 Our Saviour with the Virgin and St. Joſeph, &c. This is one of the few pictures which Leonardo painted during his reſidence at the court of Francis the Iſt. The portrait of Mona Liſa, commonly known by the name of the Giocondo, who was the favourite of that monarch, is here introduced. The beauty, grace and delicacy of this head is not inferior to the fineſt things of Raphael. The characters of the Chriſt and St. Joſeph, are no leſs worthy of admiration. The whole of this picture conveys to us an idea of the uncommon abilities of Leonardo, and may with propriety be ranked amongſt the moſt elegant productions which painting produced about the beginning of the fifteentn century. I was informed it had been upwards of a hundred years in the poſſeſſion of the family from which I purchas'd it; and to which we may in a great meaſure aſcribe its preſervation.

Claude Lorraine — 115 A Landſcape repreſenting the coolneſs of the morning, with the departure of Jacob. From the beauty of compoſition, the elegance of pencil, the tranſparency of colouring, and the admirable preſervation of this picture, it muſt be ranked amongſt the capital works of this inimitable painter. From a drawing of it by Claude, in the collection of his Grace the Duke of Devonſhire, we learn it was painted for the Abbé Chevalier at Rome in the year 1677.

FINIS.